## 'The Lady Eve,' at Palace, A Gay Bit of Nonsense

The Sturges Touch, Very Human One, Makes Stanwyck-Fonda Comedy A Merry Sort of Jest

AMUSEMENTS.

By JAY CARMODY.

Some time last fall, about 2:30 p.m. as we remember it, it became apparent the movies were about to have a new "touch" to supplement the Lubitsch, Capra and other touches. The Preston Sturges' touch, this one was to be. It seems completely safe now to welcome the Sturges' touch as a definitely established and highly welcome thing. The justification therefore, is his third picture, "The Lady Eve," a sparkling, nonsensical romance revolving about a naive .

operation, so to speak, of Barbara Stanwyck and Henry Fonda, gives a quality of freshness to a est which has overtaxed the

ingenuity of scores of other writers and directors whose names are better forgotten. There really is

nothing revolu-Jay Carmody, tionary about Sturges' method of writing and directing a picture. All he does is divide his characters into a proper proportion of saints and sinners, with the accent on the latter, and let them show how merry life can be when it is not taken too seriously. That's all he does in "The Lady Eve" but the Sturges' touch makes it look like a lot more. Happily, the deception is such that one is likely to overlook the fact that the romance is laggard in reaching its

edge and notoriety in the bettah be genius. night spots. He emerges from a year

play at Loew's Capitol. Miss Scott.

the effect that "the life of every

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young man trapped in the arms of a sophisticated lady. With the passionate co
progration so to

The Cast.
Barbara Stanwych

watching her female shipmates fail in their efforts to snag the rich young man, has him in her stateroom putting on her shoes, all within the space of a few minutes. A short time later she has him back again, cozily discussing love and marriage with only the lightest of emphasis upon the latter. Either sequence might have fallen with a noisy plop into bad taste, but Sturges is so gay and deft, and his players likewise, that the impulse to brood sinister implications into the interval hasn't a chance. It merely looks seasonal.

The real magic of the writerdirector of "The Lady Eve" comes in a later passage in which he makes one accept without argument the notion that the young man could be consummation and that Stugrse lets dumb enough to be taken in by a an occasional cliche get mixed in trick of mistaken identity. It's with the frivolity. Don't bother sheer nonsense, and it's fun.

your head about either weakness in When his frivolity requires the "The Lady Eve." They are weak use of plain slapstick, the director of "The Lady Eve" uses it boldly. He makes a really funny running As imagined by Sturges, the hero gag out of a series of soup-spillings, (Fonda) is a rich young man who pratt-falls, etc., which in the course has wasted his substance in scientific of a dinner party take his hero study, a young man charmed by through three formal suits, ending snakes instead of pursuing knowl- up in white dinner jacket. It must

up the Amazon-and all that does Miss Stanwyck, who possibly has to a young man-to fall (literally) not been your favorite actress in the into the clutches of a lovely ad- past, has one of her most engaging venturess (Miss S.) In the midst roles as the sophisticated young lady of giving him the old whamho at in "The Lady Eve." So does Fonda, bridge, with the co-operation of a who is working an extremely far scampish father (Charles Coburn) cry from those dramatic roles which and another associate, she betrays he prefers. He cuts a fine comic her calling as adventuress by fall- figure all the way through Sturges' ing in love with the goon. It has picture, never a finer one than his happened thousands of times, maybe mounting horror during a passage more, in pictures, but colored by in which Miss S. is making up a Sturges, it is something to laugh cavalcade of past and disastrous of this film is the sort of person at as if it were an item which romances with which to torture his bloomed in the spring of 1941 for innocent estimate of her as purity itself.

It is never very long between high From now on, it is almost an imspots in "The Lady Eve." The first perative to keep an eye peeled for one comes when Miss S., after pictures with the Sturges touch.

HORROR, 1941 STYLE-Lon Chaney, jr., son of the famed star who frightened his own quota of movie fans in another day, dons the above disguise to become today's successor to Frankenstein's monster. He's the "Man Made Monster," in the picture of that name, which arrives next Friday at the Metropolitan.

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score and 10 years that she would really prefer married life. Just why one should be lured

into such serious contemplation of the life of a cinematic heroine in this weather, is something we couldn't answer. Possibly it is a tribute to Miss Scott's performance and to a picture which proves interesting enough to overcome the lackadaisical mood induced by the heat. At any rate, the Miss Bishop one likes to contemplate, a woman devoted to an ideal, finding her happiness in placing the ideal above all else. Her story certainly is an engrossing one, even when its pace is no faster than that of its earlier days, when its speed is that of its horseless carriages, with none of

their commotion. Miss Scc. portrayal of Miss Aldrich's heroine is a creation wrought by both the make-up department and by her talent as an actress; a creation, furthermore, of which both the make-up expert and The young lady who forsakes loves, or finds herself forsaken by love, Miss Scott may well be proud. She and thenceforth devotes herself to her career, is ever a fine romantic not only grows old gracefully and figure, for whom there is always a ready tear. Miss Martha Scott is becomingly, but she also endows the latest to assume the role for us, in a dramatic exercise which takes her Miss Bishop with a charm that her from her 'teens to past 70 as the central figure, a sort of feminine becomes the more endearing as she adds years. There are many others, Mr. Chips of the Midwest, in "Cheers for Miss Bishop," the new phototoo, who go through the years with Miss Bishop (among them William Gargan, Edmund Gwenn and being a young lady whose talents are quite equal to the requirements of Bess Streeter Aldrich's novel (titled just "Miss Bishop"), she and Director Tay Garnett have made this a generally warm-hearted motion picture, starring Martha Scott. Produced by Richard A. Rowland. directed by Tay Garnett. adapted for the screen by Stephen Vincent Benet, from the novel by Bess Streeter Aldrich. screen play by Adelaide Hibbard and Sheridan Gibney. At the Capitol. Marsha Hunt), contributing sincerity to her belief that "wisdom is the first cousin to freedom, and freedom is the glory of our Nation and our people. Martha Scott
William Gargan
Edmund Gwenn
Sterling Holloway
Sidney Blackmer
Mary Anderson
Dorothy Peterson
Donald Douglas
Marsha Hunt
Ralph Bowman
Lois Ransom
Rosemary Decamp
Knox Manning

\* \* \* \* The Capitol's stage show boasts several vaudeville stars whose talents are varied. There are George Church, a new dancer (new, at least, to Washington) who is a whiz; Sara Ann McCabe, who still is one of the most popular of the modern singers; Gower and Jeanne, dancers whose routines are always novel and youthfully effervescent, and Al Bernie, a mimic who is all right as mimics go. The Rythm Rockets are back,

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ture, one which has in it something of a love for life and a faith in humanity. It suffers only from that fault of too many films—a tendency to belabor rather than merely to make its points.

A line from Sir James Barry's "The Little Minister" is the keynote of Ella Bishop's life, too—the line to the effect that "the life of every"

At the Capitol.

The Siam Peters
President Corcoran Chris Jensen
John Stevens
Mrs. Bishop
Delbert Thompson
Hope Thompson
Richard Clark
Gretchen Clark
Minna Fields
Anton Radchack man is a diary, in which he means of a professor from the East, but to write one story and writes an- divorce for him was impossible. So Ella meant to teach a few Ella just went on teaching freshman years, then marry Sam Peters, the English at Midwestern until both too, for several pretty moments. faithful grocer. Then she meant to she and the university's first buildstop teaching and marry the young ing reached the end of their servattorney, an affair put to an end by iceable days. a river-bank sortie indulged in by Miss Bishop puts up a fine show the attorney and Ella's cousin. Still of bereavement at each of her rolater, she found love in the person mantic disappointments, you may be

sure, but one still is left with the notion that, whatever she meant to write in her diary, it is just as well that she did not how the opportunity to write it. Her heart seems more bruised temporarily than broken permanently by her ill-starred affaires d'amour and at the end she probably would have to admit that deep within her she is happy to have remained Miss Bishop of Midwestern. After all, she has learned enough of life to advise wisely the young who surround her and the faithful grocer still stands by should she decide after her three

AMUSEMENTS. Trans Lux SHORTS

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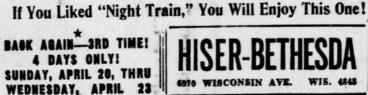


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Screen. Keith's-"The Devil and Miss Jones," bright comic affair with

Jean Arthur: 11:15 a.m., 1:20, 3:25, 5:30, 7:35 and 9:45 p.m. March of Time: 1, 3:05, 5:10, 7:15 and 9:25

Palace-"The Lady Eve," new ronantic comedy by Preston Sturges: 5:30, 7:35 and 9:40 p.m. 12:05, 2:30, 4:50, 7:15 and 9:40 p.m. Capitol - "Cheers for Miss tinuous from 10 a.m. AMUSEMENTS.

Bishop," Martha Scott as a sort of Midwestern, feminine Mr. Chips: 11 a.m., 1:45, 4:30, 7:15 and 10 p.m. Stage shows: 12:55, 3:45, 6:30 and

Earle-"The Great Lie," romantic drama with Bette Davis: 11 National—"Theater," stage version a.m., 1:40, 4:25, 7:10 and 9:55 p.m. of the Somerset Maugham novel, Stage shows: 12:55, 3:40, 6:25 and

Metropolitan-"The Sea Wolf," piracy on the high seas: 11 a.m., 1:05, 3:15, 5:20, 7:30 and 9:40 p.m. Little-"The Emperor Jones," with Paul Robeson: 11 a.m., 12:45, 2:35, 4:20, 6:10, 8 and 9:50 p.m.

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